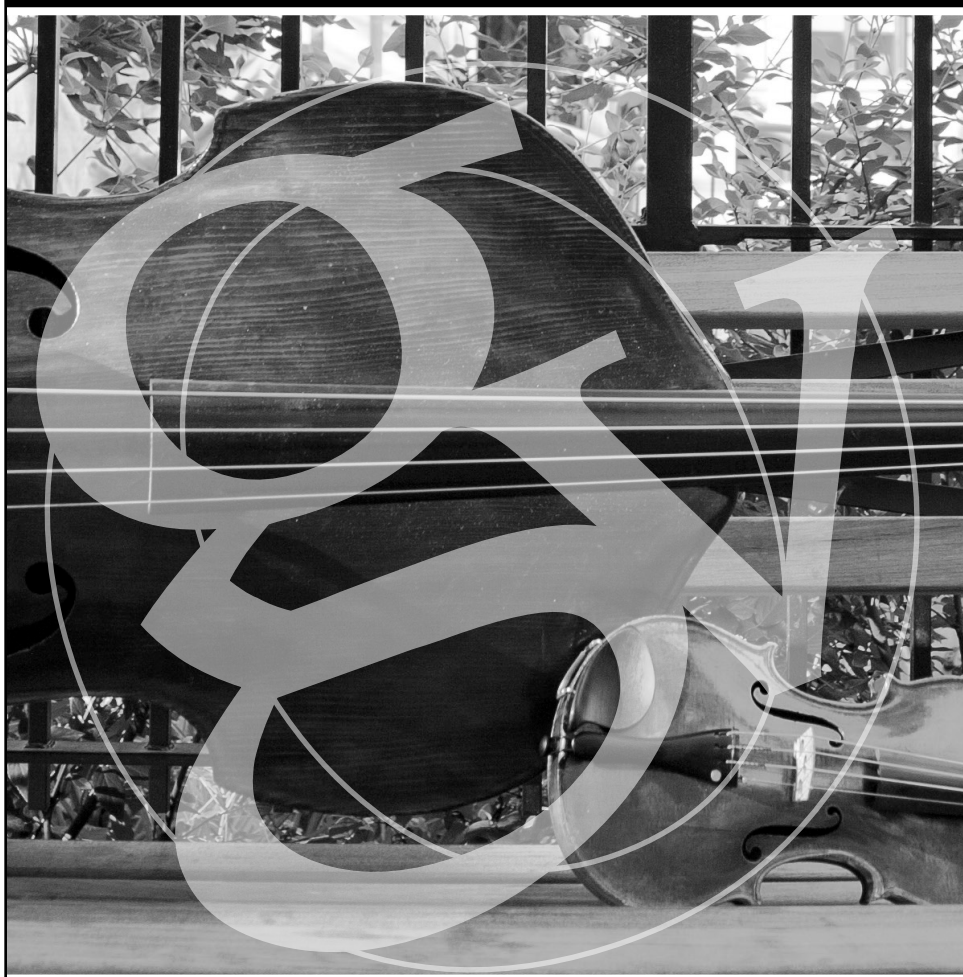


the  
**GREENWICH VILLAGE ORCHESTRA**  
BARBARA YAHR, MUSIC DIRECTOR

OCTOBER 21, 2017 | 7:30 PM | GOOD SHEPHERD-FAITH PRESBYTERIAN CHURCH



2017-2018 SEASON  
HEROIC CLASSICS

# A NOTE FROM THE MUSIC DIRECTOR

Dear Friends,

The Greenwich Village Orchestra is on the move again - we have an exciting season planned at new venues while our regular venue at Washington Irving High School is undergoing renovation. We open the season at the Good Shepherd-Faith Presbyterian Church with Tosca Opdam performing the lush Sibelius Violin Concerto. The orchestra is then featured in one of my very favorite symphonies, Beethoven's *Eroica*. As we enter our fourth decade, we are proud to continue to be your neighborhood orchestra. The GVO works hard and plays hard every week, but we really come alive when we perform for a live audience.

Yours,



Barbara Yahr

Music Director and Conductor

.....  
Established in 1986, the GVO is a symphony orchestra composed entirely of volunteers. By day, we are accountants, artists, attorneys, carpenters, editors, physicians, professors, programmers, psychologists, retirees, scientists, secretaries, teachers, and writers. As musicians, we are dedicated to bringing the best possible performances of great music to our audiences and are committed to serving the community while keeping our ticket prices affordable.

## Keep the Music Playing: Support the GVO!

The GVO operates on a lean budget — our concerts would not be possible without generous donations from our audiences and our musicians. A gift of any amount enables to the orchestra to:

- Hire our exquisite Music Director, Barbara Yahr;
- Attract the most talented soloists performing in NYC today;
- Perform outreach concerts in hospitals and community centers;
- Enhance our *Together in Music* initiative, making music accessible to children with special needs.

Become an integral part of GVO's music making today by making a contribution to the continued success of the GVO. Online: **<http://www.gvo.org/support>** Mail to: **Greenwich Village Orchestra, P.O. Box 573, New York, NY 10014**

**Enclosed is my check for \$** \_\_\_\_\_

Program Listing: \_\_\_\_\_

Address: \_\_\_\_\_  
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# PROGRAM

**Saturday, October 21, 2017 at 7:30 p.m.**

Barbara Yahr, Music Director and Conductor

Tosca Opdam, violin

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## **Hector Berlioz (1803-1869)**

*Roman Carnival Overture*

## **Jean Sibelius (1865-1957)**

Violin Concerto in D minor, Op. 47

I. Allegro moderato

II. Adagio di molto

III. Allegro, ma non tanto

*Tosca Opdam, violin*

— Intermission —

## **Ludwig van Beethoven (1770-1827)**

Symphony No. 3 in E-flat Major, Op. 55, "Eroica"

I. Allegro con brio

II. Marcia funebre: Adagio Assai

III. Scherzo: Allegro Vivace

IV. Finale: Allegro Molto

*The Board of Directors and musicians of the GVO dedicate  
tonight's concert to the memory of Trudy Goldstein.*

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This program is supported, in part, by public funds from the  
New York City Department of Cultural Affairs in partnership  
with the City Council.

Flash photography is not permitted during the performance.

**NYC** Cultural  
Affairs

# NOTES ON THE PROGRAM

## BERLIOZ - *ROMAN CARNIVAL OVERTURE*

Berlioz, like the better French chefs, never threw anything away. If a tune or movement or aria he liked didn't work in one place (or even if it did), it could serve elsewhere. This was the case with *Le carnaval romain* - The Roman Carnival.

*The Roman Carnival* is nine minutes of dashing music, orchestrated in Berlioz's brightest colors, intended as the prelude to the second act of his opera *Benvenuto Cellini* - as an extra added attraction in the revivals that the opera would surely have. The opera was, however, so decisively savaged at its premiere in Paris in 1838 - "hissed with admirable energy and unanimity," according to its composer - that only two revivals, neither being much more cordially received, took place during Berlioz' lifetime, and there have been few revivals since.

The present Overture was introduced under the composer's baton as an independent concert piece in Paris in 1844. It was a resounding success, as indicated by the fact that it had to be encored immediately.

The Overture seamlessly stitches together themes from the opera, including Cellini's first-act aria in praise of his beloved - the luscious melody now sung by the English horn - and the wild saltarello, a folk dance in triple time, which is the recurring, cymbals-punctuated theme. The latter is taken from the second act of the opera, where it dominates the carnival scene being played out in Rome's Piazza Colonna. - Herbert Glass

## SIBELIUS - VIOLIN CONCERTO

THE COMPOSER — JEAN SIBELIUS (1865-1957) — Sibelius' busy schedule and heavy drinking necessitated an escape from the pressures of Helsinki in 1903. He had vowed to cope with his alcohol issues "with all [his] strength" but was not having much success. A little distance from the capital and its social climate was needed and, though it took a year to complete, his new home in the village of Järvenpää provided some genuine, though ultimately insufficient, solace.

THE MUSIC — Coincident with the gradual departure from Helsinki was the creation of the Violin Concerto. As a composer, Sibelius was not cut from the showy sort of cloth that produced the virtuoso concerti of his day. His was a more solemn disposition, so solemn that one wonders why he agreed to take on such a project. It would seem, at least in part, that an avid admirer talked him into it. Willy Burmeister was a leading violin soloist

of the day and was greatly impressed with Sibelius. He eventually helped convince the composer to craft a concerto for him. As a violinist himself, Sibelius must have liked the idea. He was a fine player but had been a late starter and probably didn't need any help imagining the virtuoso performance career that might have been. Sibelius wrote the concerto during 1903 and settled on a premiere date for Burmeister in March of the following year. Unfortunately, circumstances pressed the composer towards an earlier date. These "circumstances" were almost certainly related to money woes. In any case, the change did not work in Burmeister's calendar and Viktor Novacek played instead. By all accounts Novacek was not up to it and, though Burmeister was willing to forgive the initial insult, he did not get to premiere the revised version either. A pity, as he correctly believed Sibelius' Concerto to be on par with Tchaikovsky's and deserved a more close association with it.

THE WORLD — The Russo-Japanese War began in 1904. Also that year, Britain and France signed the Entente Cordiale, Charles Dillon Perrine discovered Jupiter's largest irregular moon Himalia and Jack London published *The Sea-Wolf*. - Jeff Counts

## BEETHOVEN - SYMPHONY NO. 3

Few musical manuscripts have elicited so much musicological discussion as has Beethoven's personal conductor's copy of his Symphony No. 3. The story of its original dedication to Napoleon, the chief military defender of the French Revolution with its ideals of Liberty, Equality and Fraternity, and the subsequent violent erasure of the dedication when Napoleon crowned himself emperor, has been told time and again.

Reality, however, is often more complex than history books would have it. Beethoven was clearly disgusted at Napoleon's coronation, exclaiming: "Is he then, too, nothing more than an ordinary human being? Now he, too, will trample on all the rights of man...become a tyrant." But his disappointment with the Emperor was tinged in no small part by self-interest. Hoping at the time to establish a foothold in the musical life of Paris, the composer had planned to travel there with his mentor, Prince Lobkowitz, using the premiere of the Symphony as a passport to the French capital and lucrative commissions. Napoleon's coup, and the resultant political upheavals, disrupted these plans and are the probable reason why the Symphony, finished at the beginning of 1804, did not receive its premiere in Vienna until a year later.

One of the most fascinating aspects of the Symphony is how Beethoven — who had surprising difficulty coming up with melodies — was able to make so much out of so little.

# NOTES ON THE PROGRAM

The opening theme is nothing more than an arpeggiated E-flat major chord; the Scherzo theme is a descending E-flat major scale; and the theme for the Finale is a brief simple bass pattern that he had used three times previously – in the Piano Variations, Op. 35, in one of his Contredanses (WoO. 14, no. 7) and in the grand finale of his ballet *The Creatures of Prometheus*, Op. 43 – repeated beneath a set of spectacular variations. Only the second movement, the Funeral March, begins with a fully formed theme.

It is hard for us today to appreciate the revolutionary impact of this symphony on Vienna's audience. The constantly modulating keys, rhythmic shifts, large dynamic leaps and unfamiliar harmonies baffled Beethoven's friendly but conservative public, and the reception was not enthusiastic. It took a few years for the Viennese to warm to this innovative work.

Although it would take many pages of in-depth musical analysis to explain what was so different and disturbing about this Symphony, here are some highlights that we now take for granted after over 200 years of development and change in Western music:

To begin with, there is the sheer length and scope of the work. The first movement alone is longer than anything that had been written up to this time. It follows a complex and, at times, astonishing, key structure, whose wanderings and surprises blur the distinctions between the basic components of sonata form (The coda, for example, is another mini-development in a distant key.)

The Andante, entitled "Funeral March for a Hero," counters even the most poignant Mozartian second movement with a totally new depth of emotional intensity and grandeur. The Scherzo – an earlier Beethoven invention to replace the sometimes stately, sometimes thumping minuets of Mozart and Haydn – breaks with tradition in its Trio, scored as a section solo for the horns.

Instead of creating a sprightly and upbeat rondo, in the style of his predecessors, Beethoven gives a weight and importance to the Finale that would inspire both his own future symphonic writing (culminating in the Ninth Symphony) and that of his successors. The theme is nothing more than a skeleton, actually more a ground bass than a true melody. The variations that constitute this lengthy movement are also quite new in structure. While variation forms tended to be somewhat static, adhering throughout to a single key and the standard phrase length of the original theme, Beethoven includes variations in different keys and of varying lengths; he even breaks away from the variations altogether for a while in the middle of the movement. Whereas most sets of variations progress steadily from the simple to the complex – or, at least, the more ornamented – Beethoven was less interested in bravura than in giving each variation its own mood, for which he also employed an innovative use of orchestral solos and ensembles. – Joseph & Elizabeth Kahn

## In Memoriam

The Musicians and Board of the Greenwich Village Orchestra lovingly dedicate this opening concert of our 31st season to the memory of

### Trudy Goldstein

Trudy was a member of the Greenwich Village Orchestra's cello section for many years. After she "retired" from her position, she continued to work as the orchestra's Publicity and Marketing Liaison. Trudy's earnest and eager outreach increased our audience and our coffers, but it was her devotion to the orchestra and her cheerful, kind, compassionate personality that we will miss most.

The musicians of the orchestra mourn the loss of our friend and colleague; we will carry her passion and kindness with us in the GVO for years to come.

This fall, the musicians of the orchestra came together to endow The Trudy Goldstein Memorial Chair in the cello section. We are deeply grateful for the time and energy Trudy gave us, and we honor her memory with tonight's performance.

*Trudy was more than a devoted member of the GVO. She was hardcore. She came to every rehearsal, long after arm troubles forced her to retire from the cello section. She listened deeply, beaming out positive energy from her chair in the audience. All she asked was a minute or two at the rehearsal break to come up on stage, tell us how wonderful we sounded and ask people to sell tickets "because the orchestra needs to be heard!" With her husband Sidney's help, she ran the box office. She created the GVO tote bag, the GVO 30th anniversary T-shirt, and she started a vigorous PR campaign for last season's Beethoven 9 shortly before she fell ill. Trudy poured her heart and soul into our orchestra and we will never forget her.*

*- Barbara Yahr*

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## ERIC MAHL, ASSISTANT CONDUCTOR

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Fay Yu, *Co-principal Second Violin,  
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Jhena Vigrass, *Acting Co-principal*

Lory Diez

David Obelkevich

Amy Pope

Kaska Troc

Emily Waldman

### Cellos

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Nina Yahr Memorial Chair*

Courtney Kaita, *Co-principal,  
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Neal Carter

Lauren Cowles

George Dilthey

David Jenkins

Annie Paulson

Varuni Tiruchelvam

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Harrison Dilthey

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Sophia Saunders-Jones

### Piccolo

Sophia Saunders-Jones

### Oboes

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Jason Smoller

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Jason Smoller

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Tim Carey

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# ARTIST BIOGRAPHIES

## BARBARA YAHR

Now in her sixteenth season with the GVO, Music Director Barbara Yahr continues to lead the orchestra to new levels of distinction. With blockbuster programming and internationally renowned guest artists, the GVO under Barbara's baton, has grown into an innovative, collaborative institution offering a rich and varied season of classical music to our local community.

A native of New York, Ms. Yahr's career has spanned from the United States to Europe, the Middle East, and Asia. Her previous posts include Principal Guest Conductor of the Munich Radio Orchestra, Resident Staff Conductor of the Pittsburgh Symphony under Maestro Lorin Maazel and Music Director of the Pittsburgh Youth Symphony Orchestra. She has appeared as a guest conductor with such orchestras as the Bayerische Rundfunk, Dusseldorf Symphoniker, Deutsche Kammerphilharmonie, Frankfurt Radio, Orchestra Sinfonica Siciliana, Janacek Philharmonic, New Japan Philharmonic, NHK Symphony Orchestra, Singapore Symphony, and the National Symphony in Washington D.C. She has also conducted the orchestras in Columbus, Detroit, Calgary, Chattanooga, Louisiana, Richmond, New Mexico, Lubbock, and Anchorage, as well as the Ohio Chamber Orchestra, St. Paul Chamber, Cincinnati Chamber Orchestra, New World Symphony, and the Chautauqua Festival Symphony Orchestra. She has also appeared in Israel conducting in both Jerusalem and Eilat. As an opera conductor, she has led new productions in Frankfurt, Giessen, Tulsa, Cincinnati, Minnesota and at The Mannes School of Music in NYC. Most recently, she has coached the actors on the set of the Amazon Series, *Mozart in the Jungle*, and in October 2016, she conducted the season opener of the Ridgefield Symphony Orchestra and led the Pittsburgh Symphony Orchestra musicians in a free concert of Dvorak and Mozart.

Ms. Yahr is a Phi Beta Kappa graduate of Middlebury College where she studied piano and philosophy. She holds a Bachelor's degree in Conducting from the Curtis Institute of Music where she studied with Max Rudolf and an MM in Music Theory from the Manhattan School of Music. She was a student of Charles Bruck at the Pierre Monteux School in Hancock, Maine.

A central focus of Ms. Yahr's career has been her commitment to finding new ways to reach a broader population with music. This path ultimately led her to pursuing an MA in Music Therapy at NYU and training at the Nordoff-Robbins Center for Music Therapy in NYC. Her pioneering, community music therapy project, Together in Music, brings orchestral music to the special needs community with uniquely interactive programs presented annually by the GVO.

Barbara is married to Dr. Alexander Lerman and has two adult step children, Abe and Dania, and a 15 year old son, Ben.



## TOSCA OPDAM

Praised for her “enchanting musical personality” (De Volkskrant), violinist Tosca Opdam has captivated audiences and critics alike with her musicality and poise. Born in Amsterdam, The Netherlands, Tosca won the first prize in the Oskar Back Violin Competition for Hollands’ promising violinists, performing Vieuxtemps’ Fifth Concerto at the Concertgebouw. The jury marked her “beautifully sustained long lines” and “soloist qualities.”

Recent engagements include a performance at the “Bevrijdingsconcert aan de Amstel” (Liberation Day concert at the Amstel river) - an outdoor concert on the Amsterdam canals - live broadcasted on national television. Other notable Amsterdam performances were a sold-out debut recital at the Recital Hall of the Concertgebouw, as well as a performance at the Main Hall of the Concertgebouw, where Tosca performed for international press in honor of the re-opening of the Rijksmuseum in Amsterdam.

Her solo orchestral debut was at age 11 with the Camerata 2/3 String Orchestra. Since then she has performed as a soloist with orchestras such as Holland Symfonia, the NJO (Nederlands Jeugd Orkest), and the Humboldt Orchestra, under the baton of Constantin Alex, Jurjen Hempel, Matthew Rowe, Clark Rundell and others. Concerts have taken her all over Europe and North America to prominent concert stages and venues such as the Concertgebouw, (Amsterdam), The Music Theater (Amsterdam), Lincoln Center (New York), Muziekcentrum Frits Philips (Eindhoven), National Arts Center (Ottawa), and The Doelen (Rotterdam).

A passionate chamber musician and recitalist, Tosca appeared at numerous music festivals like the Grachtenfestival (Amsterdam), the Delft Chamber Music Festival, (Delft), Storioni Festival, (Eindhoven), the R&R series (New York) and the Young Artists Program, (Ottawa).

Tosca is a recent Masters of Music graduate from the Juilliard School of Music in New York where she studied with Catherine Cho and Sylvia Rosenberg. At the Manhattan School of Music, from which she received a Bachelor of Arts degree in 2012, she studied with Patinka Kopec. Before coming to New York, Ms. Opdam completed the Young Talent class of the Conservatory of Amsterdam under Joyce Tan and Peter Brunt. Tosca has performed in master classes with eminent musicians such as Pamela Frank, Ilya Grubert, Theo Olof, Georgy Pauk, Candida Thompson, Frank Peter Zimmermann and Pinchas Zukerman.

Tosca plays a Matteo Goffriller violin, which is generously loaned to her privately.





HELEN-JEAN ARTHUR

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**Shostakovich** *Symphony No. 10*



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